## Playhouse and Players

estioned from Page Four an advertisement?

Way Not Good Scenery At the Little Theatre!

The scenery at the Little Theatre this has been just as eccentric. The selse sing scene in "The Admirable Bashwills" is staged almost perfectly, with its bright simplicity and its suggestion of a being a toy affair for a toy play. The other two rooms in "The Admirable Bashville" are serviceable enough, though little more,

But oh! those exteriors, particularly m "The Dark Lady of the Sonneta"! "Wood wings" at the sides-straight rec-"Wood wings" at the sides—straight rectingles of canvas painted over with
srenery and set at even distances. A
lack drop, trying to present a meadow
something, in perspective, and crossed
straty now and then by the giant shadows
of the principals when they pull the
limelish too far to the back. In heaven's
same, why didn't the scene painter 'nang
a lantern somewhere and focus the light
from above it? And why didn't he set
simself a job he could accomplish by
showing the people against a brooding
castle wall that filled in the whole back
of the scene? Incidentally, it would have of the scene? Incidentally, it would have concentrated attention on the people and

what they were saving.
What a pity the Little Theatre coninques to botch about with the convenitenal scene painter, when it might pick
up far more cheaply one of the many good young Americans who are trying to introduce the free, vivid and imagina-tive stagecraft of Germany. He probably wouldn't cost any more, and he ought to bring renown and patronage.

The Job of Being a Villain or Villainess

The general impression of "Innocent" at the Garrick is of one of those cheap picture stores where sepins of Kipling's "Vampire" share the honors with sketches of what is supposed to be "gay life." Within the shop two most unfortunate people ply a trade that they are both heartly sick of-Pauline Frederick and

leorge Probert. Miss Frederick—who is an actress of Miss Frederick—who is an actress of intelligence as well as beauty—frankly admits that she served notice on her manager, "No more adventuresses." The short and brilliant career which carried her from "The Rogers Brothers at Harvard" to leading lady in "Samson" and "The Fourth Estate" gave her a taste of parts of normal humanity. Since the end of her short retirement from the tasks has been forced to device her. stage she has been forced to devote her-self to the roles of Joseph's temptress in "Joseph and His Brethren" and Innocent. There seems to be little satisfaction and no future for her in such work. George Probert, who plays the German

fop. Von Guggen, is Just as heartly fired of the many villains that he has played. Back of the rascally Steve in "Kindling" and the cadet in "The Lure" he doubtless sees in his mind's eye that truly imaginative and fine-fibred imper-sonation which he gave of the young poet

sonation which he gave of the young poet in "Helena Ritchie."

Mr. Probert writes plays in odd mements when he is neither talking of the inconveniences of being a viliain or practicing dropping his monocle in the best Berlin fashion. If he ever appears in one of them, it is easy to guess what sort of a young man he will be morally.

### 'Al Jolson's "Hokum Stuff"

Continued from Page Four tomary to close the show with an afterpiece. Among the best-known farces in which "hokum stuff"

was injected to the
last degree may be
mentioned "The
Ghost in the Pawn
Shop," "Razor Jim."
"Over the River
Charlie," "Irish Justice," "Stocks Up-Stocks Down" and "Graveyard Sam." It may be remembered by those who saw the show that "The Mummy and the Maid" had an ex-cruciatingly funny razor was used. Lew

Fields later on put a variation of this old nigger of his musical shows. Sam Bernard utilized some old-time "hokum stuff" in a scene in which, as the wigmaker, he his beneath the table, and from that point of vantage worked up a ludicrously amusing scene. "Irish Justico" has done mobile duty for the comedians George W. Monroe and Harry Fisher. Disguised in a variety of forms this farce has convulsed untold thousands, who little dreamed that their forefathers had laughed at the selfsame bit of "hokum stur."

one of the comedians to achieve imme-



ately lifts to his M Guise right optic a large "Hokum stuff." Noticsoup ladie.

entiated from Page Four ance in Philadelphia of Ibeen's famous

Wednesday matines, "The Mikado" Wednesday night, "The Sorcerer" and Trial by Jury"; Thursday night, "Iolanthe," and Friday and Saturday Right "The Mikado."

AMREIDAN—"The Blindness of Virtue."
Como Hamilton's moving, yet pleasand drama of the dangers of youthful
is orance in matters of sex.

MARCH 15.

SENCE-Tourston, the magician, with 5 new array of tricks, mysideations and optical lituaters.

## PHOTOPLAY SCENES AND PHOTOPLAYERS OF THE WEEK



At the hour of going to press, the Chest-

nut Street Opera House announces that "The Christian" will be retained for next week, to be followed by Annette Kellerman in "Neptune's Daughter." Hall Caine's "The Eternal City" will be seen at this house on The Essanay Film Producing Corpora-

tion announces that hereafter it will dispense with scenarios. This does not mean that the Essanay has ceased the production of photoplays, but that it has reformed where reform was most needed, Hereafter photoplays intended for the Essanay must be written in the shape of condensed plays, with dialogue expressive of the action. In making the announcement the Essanay says: In line with its policy of progress,

the Essanay company has discarded the scenario from its business. The reason is that Essanay photoplays are beyond the scenario stage. The high art of production as standardized by this company cannot be sustained by mere scenarios. Already Essanay has on its staff a number of the highest paid dramatists in this country. These men, experienced in the technical con-struction of the drama, are producing plays instead of scenarios. \* \* With such writers as George Ade, Ho-bart C. Chatfield-Taylor, Albert Pay-son Terhune, Mary Roberts Rinehart, James Oliver Curwood, Edwin Belmer James Oliver Curwood, Edwin Balmer, Henry Oyen, Edith Ogden Harrison, James Oppenheim, Mrs. Wilson Wood-row, Maibelle Heikes Justice and Justus Miles Forman, Essanay stands alone in the field as the producer of the greatest photplays. The day of the scenario has passed. This is a move all other producers could imitate with profit to themselves and theatre-goers.

and theatre-goers.

Suffrage Film at the Victoria

It had to come. And now that it has arrived, there will doubtless be great anxiety among the exponents of equal suffrage to see and discuss it. This refers to the photo-play, "Your Girl and Mine," which will be shown for the first time in this city at the Victoria Theatre during the coming week. "Your Girl and Mine" is primarily a melodrama, but it is even more than that, for it purports to give and does depict scenes and incidents make a strong argument in favor of the fair sex. Sa realistic are the pictures that the



National American Women's Suffrage Association has given its sanction and entire approval of the film, with the notation that the creator of the picture is ent time. deserving of the earnest congratulations of the members for the faithful and com-prehensive manner in which the subject

has been treated. The World Film Corporation undertook the production. Olive Wyndham temporarily left the spoken drama to pose for the part of the heroine, and Katheryn Kaelrod, last seen in this city in the lead-ing female role of "Joseph and His Brethren," is seen in the role of the woman lawyer battling before the learned law makers for the rights of her sex. Other players include Sydney Booth, who is seen as the hero, and John Charles and Katherine Henry, who played the roles of the villain and the honest working girl, respectively. The Bosworth plant in Los Angeles was re-

as well as from an entertaining viewpoint, and is conceded to be one of the notable additions to flimdom of the pres-

"Kreutzer Sonata" Filmed

William Fox announces that Nance O'Neill, who created a sensation under the management of David Belasco in "The Lily," has signed a contract with him for a feature screen production of Tolstoi's "The Kreutzer Sonata." This will mark Miss O'Neill's debut as a film star. William Shea, featured in a number of recent Broadway successes, supports Miss O'Neill

ports Miss O'Neill.

"In Spite of All" will be released March
1 as an Edison three-part photodrams,
with Mrs. Tiske in the leading role. Odds and Ends

"The Musical Glasses"

More extensive notices, based on past

performances and on what the press

agents afford, will appear when neces-

sary and timely for each of the events

scheduled below. This uncritical calen-

dar is intended merely as a guide for the

MONDAY, February 15-The Boston Symphony, Sibelius, Bach, Brahme and Dvorak

will be played, the symphony being the first

of Sibelius, and the assisting artists, Memra. Witck and Noack, of the hand, playing a

double concerto of Bach; 8:15 p. m., at the

TUESDAY, February 16-Mme. Olga Samaroff, in a recital under the auspices of the Young

Men's Hebrew Association. She will play program beginning with Chopin, including Scheiling, Schumann, Brahms, Rachmanineff,

and ending with Schubert, Liest and Wagner; 8:15 p. m., at Witherspoon.

FRIDAY, February 19-The Philadelphia Or-

chestra, with Ferrucio Busoni as assisting

artist. He will play his own "Indian Fan-tasy" for the first time in America and his own arrangement of Lisat's "Spanish Rhap-

sody," also new to this city. Mr. Sandby's music for "The Weman and the Fidder" and Brahm's third symphony; 8 p. m., at the

SATURDAY, February 20—The same program by the Philadelphia Orchestra; 8:15 p. m.,

TUESDAY, February 23-Final recital of Fritz

Kreisler. He will play Vivaldt. Pugnant, Bach. Couperin. Tartint, Mendelmohn, Dvorak and Kreisler, most of the works be-ing fresh this season; 2:30 p. m., at the

"Madame Bans-Gene," with the creating

FILM EXCHANGES

musically perplexed.

Academy

Academy

at the Academy.

Sunday Revival. Tabernacle, 19th and Vine sts., 7:30 o'clock. Free.

envelope.

Lincoln banquet, Sons of Veterans, Hotel Artists' night, Academy of the Fine Arts. Dinner, P. R. R. Veteran Employes' Asso-ciation. Parkway Building, 7 o'clock. American Pageent Association, Believue-Stratford, 8 o'clock. Free. Philadelphia Orchestra, Academy of Music. 8 o'clock. Founders' day celebration, Temple Univer-sity, Harticultural Hall, 6 o'clock.

ently finished, and all was ready for work as soon as the glass was cleaned, word was sent to a cleaning company to send men at once. A few hours later Manager Eyton saw a lonely looking lit-

tle Italian with a small tin pall in one hand and a little rag in the other wan-dering about the grounds.

dering about the grounds.

"What do you want?" he asked. The
little man looked at him pathetically.

"Me washa da wind," he said. With a
comprehensive gesture, which took in all
the thousands of panes of glass in sight.

Mr. Eyton said, "Here is da wind!" There
was a silence for one moment.

"Me see da boss!" Pietro gasped, and
beat a hasty retreat through the gate.

Agatha D.-De not place too much faith

in the compliments of your friends. Only

the acid test of trial will tell whether

you are fitted to be a photoplay actress. The stage director of the Lubin Company is Lawrence McCloskey.

Phyllis A .- Space prevents the advice

you ask about scenario writing. You had

better write to the Scenario Editor, Lu-

bin's, asking him for a printed scenario,

which he will send you free of charge if

you inclose a self-addressed and stamped

Eva M. S.-You seem to have misread

the article about Mary Pickford. She is

the wife of Owen Moore, as you say, In-

vestigation fails to discover any truth in

the rumor that she has two, or even one

WHAT'S DOING TONIGHT

Answers to Correspondents

Dinner, Robert Morris Chapter, D. A. R., Rittenbouse, To'clock. Mathematics Teachers' Association, Drexel Institute, 7 o'clock. University extension lecture, Griffith Hall,

cast, including Mme. Farrar and MM. Mar-

tinelli and Ameto, the newest of operas, by

Glordano; S p. m., at the Opera House. THURSDAY, February 25-Final concert of

the New York Symphony Orchestra, Walte

the assisting artist. PHOTOPLAYS

# CHESTNUT ST. OPERA

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Saturday, Feb. 20

FILM EXCHANGES

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MISS VIOLA SAVOY in THE FIRST PRODUCTION OF THAT IMMOBTAL DREAM OF CHILDHOOD IN 5 PARTS

THE WHIMSICAL TEXT OF LOUIS CARROLL AND THE BELIGHTFUL DRAWINGS OF SIR JOHN TENNIEL

Elmendorf's New

Travel Lectures Dwight Eimendorf, artist, musician, traveler and raconteur, will return to the Academy of Music next Friday evening. When he will offer the first topic in a new cycle of travel talks, which he describes as "Five Ideal Circular Tours." "Around the World Through the Panama Canal" will be the first subject. In this travel talk Mr. Elmendorf will touch only the points of novel interest, avoiding detailed treatment of the various countries which have already been presented in separate travel talks. This all-sea route of 22,700 miles will include new scenes in Madeira, glimpses of Port Said, the Canal and Aden, India, Burma, Singapore, Hongkong, Canton a cruise through the inland sea of Japan, and of Hawall and the completed Panama Canal. The travel talks will be given in two courses, on five Friday evenings and five Esturday afternoons. Other lectures in the course will be, "Around the Mediferranean," "Around Northern Europe." "Around Southern Europe" and "Around the United States." Academy of Music next Friday evening.

PHOTOPLAYS

MODERN SCIENCE LECTURES The first of a new series of six per course of the University Extension for clety will be given by Dr. Samuel C. Schmucker at Griffith Hall tonight and the five successive Thursday evenings, beginning February 18. The lecturer will trace the formation of planets from games into habitable globes and show how astronomy changes infinity from a vague and awesoms thing into something the layman can understand.

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NINTH & MARKET STS. ALL NEXT WEEK Continuous 10 A. M. to 11 P. M.



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Produced under the Auspices of the American Woman's Suffrage Association But—you must see this play to appreciate the drams, the tensity of its story, to realize its argument on the suffrage question.

LOCUST TUESDAY
Wilton Lackaye
Israel Zangwill's Greatest Novel and Play

"The Wrong Girl"
"HICKSVILLE'S TRAGEDY TROUPE" "The Exploits of Elaine"

9th Episode . And Travel Pictures THURSDAY
LAURA SAWYER
Frederick de Belleville
In a Shubert Feature
"A Daughter of

the People"

Lew Fields Vivian Martin, Charles Judels, in "Old Dutch"

"The Children of

the Ghetto"

FRIDAY

Wm. Farnum In the Great Broadway "SAMSON" SATURDAY

52D AND LOCUST STREETS
Photoplays for People Who Discriminate
HEAR THE \$15.000 KIMBALL ORGAN
WITH THE HUMAN VOICE

VITAGRAPH "For Another's Crime" "Her Martyrdom"

Lew Fields' Greatest Stage The Fable of the People Success PATHE VIEWS Coming FEBRUARY Robert Warwick in "Alias Jimmy Valentine"

THURS.

BELMONT

TUES. **Dustin Farnum** 

"CAMEO KIRBY"

**Edward Abeles** "THE MILLION"

FRI.

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"Wildflower" "His Last Dollar"

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MAT. 2 P. M. EVG. 6:80 TO 11 P. M. SAT. CONTINUOUS, 1:30 TO 11 P. M.

Tioga Theatre 17th and Venango Streets Today, First Showing in This City, George Kleine's Production STOP THIEF, Featuring MARY RYAN

MON. AND TUES. WM. FOX Presents EDMUND BREESE THURSDAY "The Walls of Jericho" A Modern Play.

WEDNESDAY FRANCIS X, BUSHMAN IN "THE BATTLE OF LOVE" & Keystone Comedy Films Second Episode of "RUNAWAY JUNE," and The Win(k) some Widow

FRIDAY & SATURDAY WM. FOX Presents Dorothy Donnelly and Richard Buehler in "THE THIEF" Based upon the play.

3 Performances Daily. Matinee at 2:30, Evenings at 6:45 and 9 o'Clock Special Concerts by the Tioga Symphony Orchestra

SELECT PHOTOPLAY THEATRE TODAY'S FEATURES CALENDAR SUBJECT TO CHANGE

CABIRIA THE BALTIMORE BALTIMORE AVENUE ABOVE SOTH STREET GREAT SPECTACULAR PRODUCTION Rensington and Allegheny Aves. William Farnum in SAMSON IRIS THEATRE 1632-S4 Market Street THE GILDED FOOL WM. FARNUM REGENT 53d St. and Lansdowne Ave. Lillian Russell in "WILDFIRE" GARDEN Germantown Ave. bel. Graver's Lane Magnet of Paradise, For His Honor BELVIDERE Germantown Ave. & Tulpehocken St. Master Key, Price of Crime TULPEHOCKEN Nell, of the Circus CECIL SPOONER OVERBROOK G. M. ANDERSON, "B

STAR THEATRE KENSINGTON AVENUE BELOW LEHIGH AVENUE GERMANTOWN THEATRE Germantown Ave. and School Lane Devoted to PARAMOUNT PICTURES

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of his career. Nowa-days, when he finds an audience a little difficult to arouse, he has only to hand out the "hokum out the "hokum scene with a typical London Johnnie. When the latter eyes Joison through

that the Englishman is wearing large seld buttons in his shirt front, the black-faced cut-up immediately tries to MT one loose with his tin dipper. More hokum stuff" which brings tears of joy to his auditors out front.

The might go on indefinitely describing the lafinite varieties of "hokum stuff" which Al Joison and other comedians use in order to "put across" their comedy.

# Theatrical Baedeker

METROPOLITAN-De Wolf Hopper and Gilbert and Sullivan Opera Company in a fortnight of repertory. First week: Monday, Tuesday, Saturday matinee and night, "The Mikado"; Wednesday matinee and night, "Pinafore" and Trial by Jury"; Thursday and Friday, The Pirates of Penzance." Second week: Monday, Tuesday and Saturday malines, "Yeoman of the Guard";

\*ALEUT - "Milestones." The English councils by Arnold Bennett and Edward Robbauch, in which the adventures of a lamily of shipbuilders are traced through three generations.

The Orchestra concert at the Academy yesterday afternoon was such as can come only in midseason when conductor and men have arrived at the indispen-

and men have arrived at the inaspen-sable unity of feeling and harmony of execution which is not rigid, but flex-ible; not studied, yet thorough; not ob-vious, yet always apparent. The tone of the orchestra has been, despite certain lapses, improving steadily; its interpreta-tive skill has gained in like measure. So that vesterdey in the 17th concert of laughed at the selfsame bit of "hokum stuft."

When the Winter Garden in New York made its first productions, Al Joison was and to accomplish it masterfully.

and to accomplish it masterfully.

With them the assisting artist was Fannie Bloomfield Zeisler. Her problem has been for many years to eliminate the excellence of her own playing from consideration, and to establish an uninterrupted connection between her material and its expression. She has succeeded in a peculiar way, for with her the laber is always apparent, the study never forgotten, even the mechanics of runs and trills and pedals almost painfully noticeable. And yet, in the end, one forgets much of these things. One is seduced into forgetting everything but the clear, clean beauty of the music she plays. She has a sense of rhythm which is extraordinarily sensitive; she has, at the same time, a delicacy of touch and a fluidity of expression which resemble the characteristic virtues of Leonard Borwick. In the Lizst fantasy the artist indicated new powers, of stirring utterance, of sharply sounded chords, of a voice more authoritative. But it was the Mozart that remained, with its serious beauty and its mannered grace, in the golden and exquisite tone which Mrs. Zeisler could give to it.

Jean Baptiste Lally's Ballet Suite began the program. From it Mr. Stokowski had to conjure up visions of artificial palaces and duchesses masquerading as shepherdesses and as Grecian goddesses. It was not a question of interding as ahepherdesses and as Grecian goddesses. It was not a question of interding as an extension of a question of interding as an expenses and as Grecian goddesses. It was not a question of interding as an expenses and as Grecian goddesses. It was not a question of interding as an extension of a question of interding as a proper of the extension of a question of interding as a proper of the extension of a question of interding as a proper of the extension of a question of interding as a pr

ing as shepherdesses and as Grecian god-ing as shepherdesses and as Grecian god-desses. It was not a question of inter-pretation—because in Lully as in the early Mozart there can be but one inter-pretation—but a matter of tone. And in

MODERN DANCING

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finding the just tone, in evoking it with deft hand and holding it to the last still degree of its gentleness, Mr. Stokowski did a difficult thing nobly well. The symphony by Basile Kilinnikow, to which he and the orchestra came after the concerto, was more in the conductor's chosen vein. It is, in fact, a counterpart in many respects of the Tschaikowsky symphonies—the fourth and the Cossack—in which Mr. Stokowski's conduct. ing is so proud, so sure and so brave. The symphony has in it the touch of the East, the melancholy of Little Russin and the heart beat of the Slavs. To each of these the conductor and his re sponsive orchestra paid due respect, gave proper utterance. After the flasco of Paderewski's attempt at a national symphony, this piece was inspiring glorious,

Opera\_Light and Dark With the extension of the Metropolitan's season here the prospects for opera grew perceptibly brighter. The radiance grows dazzling with the succeeding announcements of Gilbert and Sullivan and of the San Carle Grand Opera Company. The latter will come to the Broad Street Theatre the first week in March, with Ester Adaberto, Sophie Charlebois, Carolina Zawner, Stella de Mette, Salvatore Sciaretti, Giuseppi Agostini, Alfredo Zawner, Stella de Mette, Salvatore Sciaretti, Giuseppi Agostini, Alfredo Graziani, and Giuseppe Angelini as director. The operas announced are (as one should have expected): "Alda," "Lucia," "Faust." "Cavalleria Rusticana" and "I Pagliacci," "Rigoletto," "La Gioconda," "Martha" and "Il Trovatore." On the Monday following this engagement the Gilbert and Suilivan Opera Company comes to the Metropolitan Opera House for two weeks, It is very odd to see De Wolf Hopper called Mr. De Wolf Hopper. One might as well say Mr. Richard Deadeye. However, this gentleman and the company will present "The Mikado," "Pinafore" and "Trial by Jury" and "The Pirates of Penzance," the first week, and "Yeoman of the Guard." "The Mikado," "Sorcerer" and "Trial hy Jury" and "Iolanthe" the second week. "The Sorcerer" and "Pinafore" will be what the Greeks loved to call "hapaxlegomena." Which means simply that they will be done but once each.

MODERN DANCING FAILURE

te accommodate the growing clientele during the evening hours exclusively, which was our original intention.

The Danse Studio begs to announce that commencing Wednesday, February 10th, 1915, this Studio will be open day and evening for private instruction from 11 A. M. to 11 P. M. Afternoon classes at reasonable terms. Phone Belmont 2776.

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